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Vol. 45

# THE DIAL

*A Semi-Monthly Journal of*

Literary Criticism, Discussion, and Information

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VOLUME XLV.

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JULY 1 TO DECEMBER 16, 1908

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CHICAGO  
THE DIAL COMPANY, PUBLISHERS

1908

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# THE DIAL

A Semi-Monthly Journal of Literary Criticism, Discussion, and Information.

*THE DIAL* (founded in 1880) is published on the 1st and 16th of each month. TERMS OF SUBSCRIPTION, \$2. a year in advance, postage prepaid in the United States, and Mexico; Foreign and Canadian postage 50 cents per year extra. REMITTANCES should be by check, or by express or postal order, payable to *THE DIAL COMPANY*. Unless otherwise ordered, subscriptions will begin with the current number. When no direct request to discontinue at expiration of subscription is received, it is assumed that a continuance of the subscription is desired. ADVERTISING RATES furnished on application. All communications should be addressed to

*THE DIAL*, Fine Arts Building, Chicago.

Entered as Second-Class Matter October 8, 1892, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

No. 529. JULY 1, 1908. Vol. XLV.

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## THE SUMMER SHOW.

This is the time when the question of summer entertainment, or diversion, or occupation, becomes insistent, and many are the answers that are offered to more or less willing ears. A few fortunate people have quite definite answers of their own, and need no counsel; the great majority, we imagine, are in different case, and approach their vacation time with very hazy notions concerning its most profitable use. They are chiefly impressed by the fact that it means a vacation from the irksomeness of the year's routine, and they do not greatly care if it remain vacant of any kind of real content. The craving for mere rest becomes so strong as the solstice approaches that even the making of plans becomes a burden, and relaxation alone seems a satisfaction wholly sufficient for the needs of both body and mind. But since we have taken the word "vacation" in its literal meaning, we may perhaps with equal propriety take the word "recreation" in the same way, and ask if there be not some better means of renewing the springs of energy and of restoring the lost vitality than are offered by sheer idleness. The wholesome work of re-creation goes on in idleness, no doubt, as it does in sleep; but possibly its pace may be quickened and its benefits enhanced by taking a little thought and exercising some degree of foresight.

One aspect of the question is suggested by the thought of summer reading. Following a somewhat conventional tradition, this journal every year supplies its readers with lists of new books in the domains of popular fiction, country life, the study of nature, and the world brought to our ears by travellers' report. It is well to emphasize these classes of literature in the summer time, and to forbear overmuch stress upon history and science, to say nothing of such uninviting themes as sociology and pedagogy and politics. Juiceless reading is what no one wants in summer, however strange the tastes that may have been acquired at and for other seasons of the year. But because the reading suitable for summer excludes whole categories of books there is no reason why it should select, from the categories of which it approves, only

books of frivolous type, which make no demand upon the intelligence. It is to be presumed that a healthful stimulus to thought and feeling is as necessary for our weeks of play as for our months of work. This does not mean that we want the same kind of reading for all seasons, but it does mean that all our reading should be worth while. And there is one kind of reading, apt to be neglected in more strenuous times, which pre-eminently belongs to summer, and that is the reading of poetry. We hasten to add, lest the thought prove too alarming, that we do not mean all kinds of poetry, even of good poetry, for all kinds of readers. We should hesitate to urge "*Paradise Lost*" upon the reluctant idler, but would like to recommend the "*Faëry Queene*" to his consideration; we would not be hard-hearted enough to advise that he wrestle with "*The Ring and the Book*," but we feel assured of his gratitude if he will follow our advice and make acquaintance with "*The Earthly Paradise*."

What we started out to do, however, was to talk about summer shows, and not about summer books. Summer itself is one of the greatest of all shows (as Richard Jefferies knew); but the word is now used in its more limited sense. As warm weather approaches, a curious phenomenon is noticeable in the theatres of all our large cities. As by common consent, the purveyors of dramatic entertainment for the multitude withdraw from the boards every "attraction" that has any claim to be called legitimate drama, and substitute a species of show that is not even fit, as someone remarked to us the other day, to be offered for the attention of convalescent lunatics. The vaudeville crazy-quilt and the incoherent inanity of what is styled musical comedy (although it is neither musical nor comic) constitute the only sort of fare we are likely to get in our summer theatres. Anything resembling a play will be sought for in vain. Now it is our fixed belief that only misguided persons will resort to the theatre at all on a hot summer evening, and those who are thus aberrant of judgment or lacking in a sense of the fitness of things probably get no severer punishment than they deserve; but if play-houses are to be kept open, and people are willing to enter them, it does seem a pity that some of them at least should not be doing the sort of work for which the play-house primarily exists. We would not exactly urge the desirability of summer productions of "*Othello*" and "*Hamlet*," or of the plays of Ibsen, but we would make a plea for some sort of genuinely

dramatic offering, the premise once granted that the boards are to be occupied at all.

Since the only proper place to spend a warm summer evening is out of doors, it follows that the ideal summer show should have the sky for its roof, the greensward for its stage floor, and interlacing trees for its proscenium arch. This is a combination not easily to be worked in connection with the drama, although such instances as the Shakespearian performances of Mr. Ben Greet, and the recent production of "*Comus*" upon the campus of the Northwestern University, will at once occur to the mind. Here at least is the right idea, and it has many possibilities as yet undeveloped. It represents the good extreme, as contrasted with the bad extreme offered by the sensational spectacle that may be witnessed in the average amusement park. We should imagine that English literature would provide many works suitable for open-air performance besides the few that have already become somewhat hackneyed by use; and that new authors might find a promising opportunity in the composition of works expressly designed for this kind of presentation. In all such efforts, music should play as large a part as possible, for those who have witnessed sylvan performances of "*A Midsummer Night's Dream*" and "*The Tempest*" know that it is the musical accompaniment that sets the crowning touch of charm upon those hours of outdoor delight. And music, at least, we may always have on summer evenings; for that needs no theatrical accessories. Perhaps it is ungracious to ask for more than that, for the great tone-poets have outdone all the dramatic word-mongers in portraying thought and feeling, in setting problems and solving them, in penetrating to the very heart of life and revealing the secret springs of its inspiration.

KEEPING IN TOUCH WITH GOOD LITERATURE, says one of the thousands of commencement orators who have of late been offering good advice to graduating classes, is the surest way to keep happy. Let us quote the speaker's words more exactly and more fully, and then proceed to write them upon the table of our heart. "I think," he says, "it would be an excellent idea to reverse the old proverb and say, 'Be happy and you 'll be good.' And the surest way to keep happy is to be in touch with good literature. Always have some standard book near you. By devoting ten minutes each night to reading, I got through fourteen volumes of Parkman's history last year; and I can't tell you how much benefit I derived from it." Rapid reading that must have been, surely; but even the slow reader, like the tortoise, can reach the goal and sometimes win the prize.

## CASUAL COMMENT.

THE BACON-SHAKESPEARE CRYPTOGRAMANIA long ago reached such a pitch of frenzy that its later manifestations have ceased to surprise. But a new absurdity in this kind, that has appeared in a London newspaper from the pen of Mr. John Benson, merits a passing smile. That it is nothing but a clever burlesque is more than likely; yet one can imagine many an honest Baconian as taking the little skit for gospel truth — and small blame to him either, the whole controversy from beginning to end having so much the hue and complexion of an elaborate piece of solemn fooling. Mr. Benson professes to find, in the recent suggestion of Portland Place as the site of the proposed Shakespeare monument, a startling significance that has escaped general notice. "It is common knowledge," says he, "that the lifelong desire of many eminent men has been to occupy a residence in Portland Place. Such a desire has been frankly avowed in published autobiographies. Without any direct evidence such as I shall, with your permission, show to exist, we might surely suppose that Shakespeare was no exception to the rule, and that he also looked forward to a day when his fortune would allow him to rent an eligible mansion." Now for some of Mr. Benson's "direct evidence." "Let any one possessing a knowledge of simple cryptogram take down his first folio of 'Hamlet' — if he is so unfortunate as not to possess one, he may repair to the nearest free library — and, with a strong magnifying glass, examine the lettering of the first thirty lines of the soliloquy, 'To be or not to be.' He will assuredly notice, as I, to my amazement, noticed even without a magnifier, that certain letters vary, very slightly, in form from the remainder. And in the lines in question he will discover that the peculiar letters, arranged consecutively, make up the striking line: 'I would that I might live in Portland Place.' Thus we find in a passage which every man and woman of the least education has learned to lisp at the mother's knee the chief ambition of the dramatist's life." Confirmatory passages, not in cipher, are found in the same play; as in Act i., Scene 4: "The very place puts toys of desperation, without more motive, into every brain;" and, in Act iv., Scene 1: "Bestow this place on us a little while." This excellent fooling has elicited from Professor Rolfe a pleasant rejoinder, declaring his inability to distinguish with certainty seriousness from mockery in the many astonishing "discoveries" made by the cryptogram-hunters, but closing with the pertinent observation that Portland Place was, of course, unknown because non-existent in Shakespeare's day, this whole district of modern London being then far outside the city limits and almost uninhabited.

THE PURITY OF AMERICAN SPEECH has again received high praise from an eminent authority. Professor Alois Brandl, second to none in Germany on the subject of English literature and the English language, condemns the cockney accent that offends his ear in John Bull's island, and rates our American speech as no whit inferior (although he denies that he ever said it was superior) to the English of our cousins across the water. He even encourages us to hope that the dreadful Yankee "twang" will ere long be a memory and nothing more; he thinks it is disappearing, overcome and corrected by our system of public education. This German philologist has conversed with both English and American students in German universities, and has visited this country and

listened to thirty-five of our public speakers, the most un-English of whom in pronunciation he found to be Mr. Andrew Carnegie, who is by birth neither American nor English, but Scotch. Dr. Brandl was consulted by the Prussian minister of education with reference to the proposed exchange of German and American college instructors; and though the purity of American English was called in question by the consultant, the other's advice prevailed, and young Prussians are now to drink unctuous draughts from American wells of English undefiled. Another high authority, and an Englishman too, is said to agree with the German professor on this disputed question. We refer to Professor Skeat, the occupant of the chair of Anglo-Saxon at Cambridge, who is quoted as commanding the instruction given in this country in English literature and language, subjects that he finds too often neglected in the schools and universities of his own land. But all of this is subject for interminable and seldom very profitable debate.

ON READING IN BED many eulogies have been spoken and written, and also many wise and salutary and less eulogistic observations have been made. Robert Louis Stevenson and Edward FitzGerald and other men not so famous have enjoyed the reading of a good book in a good bed at a scandalously late hour of the night (or morning), and to all such partakers in this lazy luxury the words of a current medical journal will be welcome: "Certain people find that their worries accumulate in their brains after bedtime; their nerves are at high tension and their minds are actively at work trying to solve problems that should have been left behind in the city. Going to bed with the brain in such a state means that with nothing to distract the thoughts, hearing nothing and seeing nothing in the darkness, imagination has full sway, and hours of wakefulness may be the result. Such a man, we think, will find half an hour's reading in bed a great help. With careful attention paid to the quality and position of the light, so that without flickering it shines over the shoulder and directly on to the page, the much maligned habit of reading in bed has sometimes a very beneficial effect on a tired and overwakeful brain." So far so good; but your true bed-reader, your impassioned *lector in lectulo*, will never consent to close his book at the end of half an hour; he has just got well started and begun thoroughly to enjoy himself, the world forgetting, by the world forgot, in that brief space of time.

DUPLICATE FICTION FOR HIRE, in public libraries, to meet the excessive demand for the very latest novels, was recently referred to by us, in terms of too little accuracy, as being still in its tentative stage. Librarian Lummis, of Los Angeles, in his latest annual report, speaks of this rental department as having originated at St. Louis "more than a decade ago," and he gives some interesting results of his own ten months' trial of the same system. The Los Angeles charge is five cents a week, with a five-cent fine for each day of detention afterward. "This collection," he writes, "started with 467 volumes under 74 titles. It now has 480 volumes under 100 titles. The system has been largely self-regulating as to the number of volumes of a popular novel to be bought. It has given for the first time adequate service to that considerable class of the public who desire to keep posted on current fiction. It has done this without working any injustice whatsoever to the other patrons of the library. In the ten and a half months since its installation, this duplicate list has cir-

ulated over 20,000 issues and has received in cash \$179.20 in fines and \$831.80 in dues. Its net cost has been \$598.09. Roughly speaking, it has paid for itself twice over." A further result, cheering or depressing according to the point of view, is duly recorded: the circulation of fiction, under the new system, has been increased by more than ten per cent in less than a year.

THE MUSEUM AS AN ADJUNCT TO THE LIBRARY is of recent development, but its uses and possibilities are too manifest to need any demonstration on our part. Among other examples, we remember the public library at Methuen, Mass., as a most happy commingling of books and some of the things they tell about. The current issue of the "Wisconsin Library Bulletin," published by the Wisconsin Free Library Commission, contains among other articles of interest a contribution from Dr. Reuben Gold Thwaites, of the State Historical Society, on "Local Public Museums in Wisconsin." A picture of a New England kitchen in the State Historical Museum serves as an ocular proof of the value of right arrangement and grouping in the display of curiosities. We learn from Dr. Thwaites's article that "existing Wisconsin library laws make no specific provision for a museum in connection with the municipal library, as is the case in Great Britain. Nevertheless, at Oshkosh the public library has established within its building a most creditable museum, and there are small collections displayed in several other of the city libraries in the State." All honor to Oshkosh as a leader in this movement! Following Dr. Thwaites's article are condensed reports from representative local museums in connection with Wisconsin public libraries.

THE DECADENCE OF THE OLD-TIME "LEADER" has been noted and regretted in London journalism. The scholarly, deliberately-written, authoritative editorial is giving place to the flashy, sensational, truth-distorting and prejudice-breeding news article, headed, *more Americana*, with gigantic capitals and printed with a "display" of anything but reticence and modesty. Writers of the first rank, men of wide information and mature judgment, are now seldom engaged as leader-writers for the London dailies, but all available resources go to increase the prominence and the popular influence and attractiveness of the heavily-headlined first page. Must we, lamenting this change, accept it as inevitable and sadly admit that the stately grace and the literary charm of a journalism that is dead will never come back to us?

THE MINOR MORALS OF MEN OF LETTERS — that is, their manners in social intercourse — are by common consent regarded as less polished and urbane than might be desired. We seem to have here a curious meeting of extremes, the literate and illiterate displaying a certain boorishness in common, in some instances at least. Mr. Oscar Fay Adams, whose acquaintance with literary persons qualifies him to speak with some authority, has brought together in a newspaper article a few amusing examples of defective courtesy on the part of authors. A great writer and one less great were once thrown in company at a social function, when it occurred to the lesser celebrity that, as he had never been introduced to his more famous fellow-author, there could be no harm in introducing himself. "I believe, Mr. M——," said he, "that we have never met before." "No," was the frigid rejoinder, "we never have, and if I can have my wish in the matter we shall never meet

again. Good morning, sir." With which the interview came to an abrupt close. At a meeting of antiquaries and other learned men it fell to the lot of Froude, as chairman, to present his implacable foe, Freeman, to the audience; which he thus did in ominously honeyed tones: "It now gives me great pleasure to introduce to you one who, in his own presence, so well illustrates the savage customs of our remote ancestors." One can hardly believe this of the long-suffering and high-minded Froude; but the provocation was certainly great. In general, though surely not in the last example, is it not more often shyness than ill-nature that makes bookworms and dreamers less courteous of manner than society folk? And in cases of positive rudeness, is it not often the fault of the literary person's nimbleness of wit, which makes the temptation to be cutting and sarcastic too strong to be resisted? It is a subject for study and discussion, and Mr. Adams has by no means exhausted it.

SONGS OF THE OPENING SUMMER have been much in evidence of late in the newspapers of the northern hemisphere. Has any reader of them, or any scornful skipper of them, stopped to think how minute a fraction of all the spring poetry written and submitted for publication these sufficiently numerous lays of the season constitute? A notion of the excess of supply over demand might have been gained by the readers of a recent Sunday supplement to a Cleveland paper, which generously published an entire page of this volunteer verse, which we doubt not the proud authors were glad enough to see in print at no larger remuneration than \$0.00 per nonpareil line. A contemporary takes occasion to hail with joy this editorial indulgence of budding poetic genius, and to remark that nothing has given it more solid satisfaction since the days of Georgia's premier poet, the late lamented J. Gordon Coogler, who gave to the world the matchless couplet:

"The books in the South are growing fewer —  
She never was much on literature."

CHAUCER THE MAN has made himself loved by many readers because he so simply and naturally reveals his human nature in his writings. A chance passage from Coleridge, reprinted in Mr. J. W. Mackail's newly-issued volume on "Coleridge's Literary Criticism," is suggestive: "I take unceasing delight in Chaucer. His mainly cheerfulness is especially delicious to me in my old age. How exquisitely tender he is, and yet how perfectly free from the least touch of sickly melancholy or morbid drooping! The sympathy of the poet with the subjects of his poetry is particularly remarkable in Shakespeare and Chaucer; but what the first effects by a strong act of imagination and mental metamorphosis, the last does without any effort, merely by the inborn kindly joyousness of his nature. How well we seem to know Chaucer! How absolutely nothing do we know of Shakespeare!" Most of us would have put the last clause far less strongly, but the distinction is worth noting.

COPPEZ'S FELICITOUS CHOICE OF WORDS and his dexterity in weaving them into a beautiful pattern constituted not the least of his merits as a literary artist. Now that he is taken from us, many will recall, even though they may have read but few of his writings, the grace and charm of his style, and the air of simple truth that hangs about his imaginative creations. "Unlike others," says a fellow-countryman of his in appraising

his work, "he was not led by pride or error to cut the bridges between himself and the multitude. Faithful to his antecedents, faithful to himself, he remained faithful to the crowd whom like memories and analogous circumstances had shaped as they had shaped him. His genius did not separate him from the men of his time and his country; he sang their songs so well that they listened with an unfeigned sympathy. . . . Little clerks, little shopkeepers, little earners of little incomes, with only an occasional Sunday for pleasure, — these were the simple heroes of his epics. He knew them through and through; he had an affectionate admiration for their patience, a sort of compassion for their predestined mediocrity." This is better praise than any commendation of his literary style, admirable though that style is recognized, even by the foreign reader, to have been.

"THE CORROSION PRESS" is a stronger and more vividly descriptive term than "yellow journalism"—partly because it is newer. If it is taken up and used, it will before long lose its biting quality; but for the present let us give due credit to a London preacher, the Rev. Dr. Horton, who has so aptly used it in deplored the vicious tendencies of the present-day newspaper. Of course he, as well as we, would not forget the honorable exceptions. At a public meeting called together by him in his church at Hampstead, and unanimous in condemning "the corrosive press," Dr. Horton read an astounding proposal addressed by a certain newspaper editor to a distinguished minister of religion, inviting the latter to assist in commercially exploiting a young girl preacher of extraordinary "drawing" qualities, and offering him half the gate-money. Doubtless these bald terms were not used by the diplomatic editor, but the substance of the letter was, to put it mildly, an affront to the ministerial cloth.

POSTHUMOUS FAME IN LITERATURE butters no parsnips in the matter-of-fact present. This prosaic truth seems to have been recognized by a novelist still living and writing, in his ready reply to a talkative lady sitting next to him at dinner and boring him, we may imagine, with her prattle on the immortality of certain books whose authors have long been dead. The novelist was Mr. F. Marion Crawford, and when the lady at last asked him whether he had written anything that would live after he had gone, he made answer: "Madam, what I am trying to do is to write something that will enable me to live while I am here." Were not almost all the books that have achieved immortality written under an impulse astonishingly similar to that acknowledged by the author of "Mr. Isaacs"?

THE FINEST LINE OF POETRY, like the ten or the hundred best books, cannot be the same to all persons. In some recent newspaper discussion of the matter, the Wordsworthian line, "The light that never was on sea or land," has been cited as especially pleasing, and certainly the frequency with which it is quoted proves it to be a favorite. For the perfect expression of the poet's thought, some of Gray's well-polished lines are excellent. Who can wake in these early summer mornings without finding himself listening to "the breezy call of incense-breathing morn"? Or who, in his evening walks (this is written in the full of the June moon), can fail to recall Shakespeare's wonderful line, "How sweet the moonlight sleeps upon this bank"? In moments of unfulfilled longing, of sad-sweet melan-

choly, how often there comes to mind that other wonderful line, "Absent thee from felicity awhile." And when the irony of life and the inexorableness of fate overcome us, what line better fits the mood than Emerson's mystic utterance, "When me they fly, I am the wings"? Lowell's praise of this for its pregnancy of meaning is well known. There is no one finest line, and never can be; so let us rejoice in the many finest lines quoted for our approval by the champions of the various great poets of all ages and all countries.

SEAFARING LIBRARIES may not be so many in number or so expertly selected and managed as the land-traveling kind that go thither and yon by rail and stagecoach, under the favoring auspices of the A. L. A. But the book-chests that sail the briny deep, stowed in the foc'sle by some kind agent or patron of the Seamen's Friend Society, and beguiling the tedium of many an off-watch for the roving Jack Tar, number into the thousands; indeed, it is claimed that the records of the above-named society show that 25,742 such collections of books for sea service have been sent out since 1859, that 618,400 volumes have been read by 442,230 sailors, while the United States navy has record of 39,415 books read by 129,315 men in its pay and manning its ships. It is curious that with one exception — "Two Years Before the Mast" — the sea story of the bookstall and the public library is severely let alone by those whose life is on the ocean wave. Tales of land adventure and books of history and biography are studiously thumbed, as are also the novels of Dickens and the poems of Whittier.

AN EDITION PRINCIPAL OF MRS. EDDY'S BOOK, "Science and Health," was one of the items in the late auction sale, at New York, of the library of Mr. Edward H. Lowe, of London; and it brought the astonishing price of one hundred and fourteen dollars. At the same sale the first collected edition of Beaumont and Fletcher went for one hundred and two dollars. Mrs. Eddy's *magnum opus* was published, in its first edition, in 1875; Beaumont and Fletcher's collected writings, edited by James Shirley, were printed in London in 1647. For at least two centuries and a quarter the English-speaking world read and enjoyed Beaumont and Fletcher without the faintest premonition of the marvels to be revealed in "Science and Health, with a Key to the Scriptures." And now, even thus heavily handicapped, the latter work wins with a good lead as an auction-room record-maker.

THE PUBLIC LIBRARY AND MUNICIPAL REFORM are not necessarily suggestive of each other to most minds; but that the library can intelligently serve the cause of reform in city government has occurred to at least one librarian — Mr. Purd B. Wright, of the St. Joseph (Mo.) Public Library. In his Eighteenth Annual Report he says, among other interesting things: "Not a little attention has been given the collection of city charters in an effort to make the library of assistance in the matter of municipal legislation now before the people, and the collection includes the laws governing the progressive cities of the country." Bureaus of legislative reference are coming into being in various parts of the country, the excellent one at Baltimore, which was noticed in some detail by us not long ago, being one of the foremost; and the establishment of such bureaus seems to fall well within the legitimate activities of our larger public libraries.

## The New Books.

## THE NEW LIFE OF HERBERT SPENCER.\*

With the publication of the voluminous and exceedingly frank Autobiography of Herbert Spencer it might have been held that all the particulars concerning him which were of importance to posterity had been abundantly furnished. A smaller and more objective treatment of Spencer's life and works was subsequently written by Professor J. A. Thomson — a work of value from every point of view, and certain to be read by multitudes who have neither the time nor the courage to attack the Autobiography. The announcement of a new "Life and Letters," in two rather large volumes, naturally raised the question whether really valuable new material could be found, to use up so much printer's ink. The answer to this question will no doubt differ according to the bias of the reader; but there will be many, in addition to the present reviewer, who are able to spend many hours over the book with equal pleasure and profit. Spencer himself desired that the Autobiography should not be the sole authoritative source of information concerning his life, and inserted in his will a paragraph requesting Dr. David Duncan to prepare a biography "in one volume of moderate size." Dr. Duncan had been his secretary and assistant, and was in every way well qualified for the undertaking, which so grew under his hand as to far exceed the moderate limits indicated by his instructions. The Autobiography covers only sixty-two years of Herbert Spencer's life, so that the new work really constitutes the only authoritative record of the remaining twenty-one years. The matter relating to the earlier periods is designed to duplicate the Autobiography as little as possible, and by means of numerous original documents it supplements, and in some cases even corrects, the statements given in the earlier work.

At the end of the second volume are two appendices, written by Spencer himself, but not previously published. The first is called "Physical Traits and Some Sequences"; the second, much longer and more important, "The Filiation of Ideas." The latter essay consists of a history and analysis of Spencer's intellectual development; and, as he says in a prefatory note, may also "serve as a sketch plan of the

Synthetic Philosophy." It may be permissible to quote a number of illustrative sentences.

"The events of childhood and boyhood, narrated elsewhere, indicate to how small an extent authority swayed me. The disobedience, so perpetually complained of, was the correlative of irreverence for governing agencies. This natural trait operated throughout life, tending to make me pay little attention to the established opinion on any matter which came up for judgment, and tending to leave me perfectly free to inquire without restraint. . . . Another trait, not thus far named, and which I inherited from my father, was a dominant ideality, showing itself in a love of perfection. In him this love was so strong that it became a hindrance. He could not let a thing alone as being finished. With me the desire to make work better, though pronounced, has not gone to that excess. . . . A general result of these natural traits and this kind of culture was an attitude of detachment. . . . But I must not forget another trait of nature, — a relative liking for thought in contrast with a relative aversion to action. . . . [In 'Social Statics'] there is no invoking of authorities. A few references, mostly dissentient, are made to ethical and political writers whose well-known doctrines I had gathered in the course of miscellaneous reading — not from their books; for I never could read books the cardinal principles of which I rejected. The course pursued in this case as in others was to go back to the facts as presented in human conduct and society, and draw inferences direct from them. . . . [From 1852] onwards the evolutionary interpretation of things in general became habitual, and manifested itself in curious ways. One would not have expected to find it in an essay on 'The Philosophy of Style'; but at the close of that essay, written in 1852, the truth that progress in style is from uniformity to multiformity — from a more homogeneous to a more heterogeneous form — finds expression. . . . Up to [the time of reading Mill's *Logic*], thinking with me had been mainly concrete in character, but now it assumed an abstract character; and thereafter the abstract and the concrete went hand in hand, as the inductive and the deductive were already doing. . . . During a walk one fine Sunday morning (or perhaps it may have been New Year's Day) in the Christmas of 1857-8, I happened to stand by the side of a pool along which a gentle breeze was bringing small waves to the shore at my feet. While watching these undulations I was led to think of other undulations — other rhythms; and probably, as my manner was, remembered extreme cases — the undulations of the ether, and the rises and falls in the prices of money, shares, and commodities. In the course of the walk arose the inquiry — Is not the rhythm of motion universal? and the answer soon reached was — Yes."

The incident of the pool illustrates a trait of Spencer's which has been misunderstood in some quarters. Because he made very few original observations in science, and was not in the ordinary sense a scientific investigator, there has been a tendency to class him with the compilers rather than with the researchers. This tendency is likely to increase, for the reason that all can perceive his immense accumulation of evidence, while few are willing and able to follow the operations of his mind. Many of

\*LIFE AND LETTERS OF HERBERT SPENCER. By David Duncan. In two volumes. New York: D. Appleton & Co.

his conclusions are now so generally diffused as to have become commonplace, leading to criticism resembling that of the man who complained that Shakespeare's plays were so largely made up of familiar quotations. On the other hand, his mistakes stand out as more uniquely his, while his failings become material for gossip, the net result being an appreciable injustice. In any attempt to estimate Spencer's position in the history of thought, it must be remembered that in the nineteenth century there existed an opportunity which was in many ways unique. The hold of ancient dogma was loosening, and the idea of evolution was slowly coming to the front. Academic philosophers (as even to this day) were bound to ancient traditions and were unable to frame a scheme of things in harmony with the results of modern science. Scientific men were too busy with their own special researches to engage in anything which might be termed philosophy. Clearly, there was needed a man of great ability and industry, who should regard all known phenomena as materials for building up a modern and harmonious system of thought. Such a man, however, must have also great independence; he must treat his materials in a strictly scientific manner, exactly as the ordinary investigator does, or tries to do, with the smaller details within his scope. Herbert Spencer had all these qualifications, and hence was able to render an extraordinary service. On the other hand, every part of his work necessarily reflects the state of knowledge existing in his day, and in consequence the portions which will have permanent value, other than historic, are no doubt comparatively few.

In Spencer's earlier days higher education was not nearly so general as it now is, and no doubt a considerable measure of his peculiar efficiency might have been destroyed by a regular academic course. A world full of men as independent as Spencer would probably be a difficult place to live in; but it is certainly true that from time to time there is urgent need for just such men. It is a somewhat alarming thought, that the Universities may eventually succeed (as the Church did in former ages) in enlisting practically all the best budding intellect of the times, and depriving it of the highest measure of originality by processes which may be perhaps wholly advantageous to the average individual. Danger of this sort is inherent in all extensive forms of organization, and while recognizing the advantages of the great institutions we should not lose sight of the

fact that a price is paid for the gain — just as William Morris used to say about machine-made goods.

The modern drift toward collectivism is welcomed by the present writer. Science itself shows that a system of world-wide coöperation, without irksome tyranny, is perfectly possible. Nevertheless, Herbert Spencer's stand for individualism, softened and modified by the haze of later experiences, will always possess a high value as representing at least one important aspect of things.

"Spencer, indeed, in his late years sadly took note of movements apparently in contradiction to the leading principles of his doctrines; and here I may recall a conversation within a week of his death between him and a friend \* who had once been wholly with him, but had latterly leant to Collectivist action. 'We have been separated,' said Spencer, 'but if we have been moving along different lines, I know we have both been moving to the same end.' 'Yes,' she replied — it was a woman who showed that divergence of opinion could not detach her from offices of tenderness and of love — 'and it may be that in time some other method of attacking the great problem will be adopted, which will be neither wholly yours nor wholly ours.' 'Yes, it may be,' said Spencer, thus revealing in the last week of his life a mind open to receive new suggestions and to accept new proposals of change." (Vol. 2, p. 233.)

T. D. A. COCKERELL.

\* We suspect that the friend was Mrs. Sydney Webb.

#### A STUDY OF A GREAT LITERARY PERIOD.\*

The great thought of an age may be absorbed into the thought of the ages that follow; a great form can never be so absorbed. You may come upon the thought again and again, in new shapes and applications; to appreciate the great form, you must go back to its period and take it practically as it was given to the world. Aristotle, for instance, appears and reappears in philosophy for two thousand years; while *Æschylus*, broadly speaking, is to be had only in Greek drama. If the form is worth studying and enjoying — and every great form is — it must be taken in relation to the time that produces it.

Our own noblest literary heritage, the drama of the age of Elizabeth, is coming back into significance again, and the race from which came the greatest concerted utterance of all literature seems almost ready to give that utterance a true second hearing. It is going to be

\* ELIZABETHAN DRAMA: 1558-1642. A History of the Drama in England from the Accession of Queen Elizabeth to the Closing of the Theatres. To which is prefixed a Résumé of the Earlier Drama from its Beginnings. By Felix E. Schelling, Professor in the University of Pennsylvania. In two volumes. Boston: Houghton, Mifflin & Co.

eminently worth our while to listen, for the epoch provides an almost inexhaustible store of wholesome enjoyment, and a knowledge of its form will be of very great benefit to a time — our own — that is about to witness a revival of drama that will be literary, not in the sense of being bookish, but in the sense of being artistic and real. Whatever serves, then, to bring us closer to Elizabethan drama is welcome, and doubly welcome, if it is comprehensive and illuminating, showing the subject in many clear lights. Doubly welcome, therefore, is Professor Schelling's *magnum opus* in this field.

The book is the result of long, careful, and sympathetic study. Marked literary feeling, catholicity of taste, and, best of all, a true sense of perspective (whose absence is the first infirmity of scholarly minds), are among the author's endowments. There are limitations in the work, some obvious, some not immediately apparent; but no work covering so large a field can be without its limitations, and no work that essays to cover this particular field has so few. In view of much painstaking yet often near-sighted German investigation of this period, it is in no small degree provocative of national pride to realize that we have here a well-proportioned American book that may rightly rank with Mr. Chambers's "Medieval Stage," and serve as a continuation of that admirable achievement. Professor Schelling's book is written to stand the test of scholarship; and although many of the special opinions expressed in the twelve hundred pages will doubtless receive correction in the future, the book will bear the general test.

Professor Schelling very clearly marks out the boundaries of his task. This is a history of Elizabethan drama, — a wider subject than Elizabethan dramatic literature, and a much wider one than Elizabethan dramatic poetry, the author rightly holding that a study of masterpieces only is bound to break down as an explanation of a great period. This great period, roughly denominated Elizabethan, includes, in the author's usage, more than the precise years of Elizabeth's reign, and, beginning nominally with her accession in 1558 (in reality we are given also a fairly complete sketch of the development of the miracles, moralities, and interludes), continues to the suppression of the theatres two score of years after the great queen's death. Whatever objections there may be to the name Elizabethan for the period, there can be no objection to the inclusion of practically a century as the proper historical epoch to deal with. On the other hand, having stated as his theme

the history of the whole dramatic production of the given time, the author excludes from his work purely aesthetic and technical considerations of dramatic form, the tracing of sources, specifically theatrical history, and biographical matter, save when these various things are involved in the general theme.

The properly elaborate table of contents shows the character of the book. It is made up of chapters on subjects like these: Early Dramas of School and Court, the New Romantic Drama, National Historical Drama, Domestic Drama, Romantic Comedy, Comedy of Humors, Romantic Tragedy, Classical Myth and Story, the Masque, the Pastoral, Decadent Romance. In other words, the entire subject is parcelled out into its natural divisions, and each one of these divisions is fully treated by itself, each species being carried from its beginning to its conclusion. Inasmuch as the work is primarily a study of a great type, and but secondarily a study of authors, the authors themselves are not treated separately. They do not lose by it; on the contrary, their actual merits are more apparent when seen comparatively. So, too, of course, are their defects; but a period is before us where the men are large enough to risk having their defects brought into the field, providing their virtues are made equally obvious.

It may make some readers open their eyes not to find a single chapter devoted to Shakespeare, and yet this book will give its readers a better notion of Shakespeare than almost any volume that can be named. For if the master playwright does not preempt a single chapter, he enters into many chapters, and we see his work not as an isolated phenomenon but as an organic part of a great whole. As each phase of the whole epoch is discussed, the relation of each individual playwright to that phase is made clear, and thus varied activity and special pre-eminence receive their actual due, other dramatists as well as Shakespeare standing out from the rank and file of the average, save that Shakespeare is thus demonstrably more versatile, obviously more outstanding.

There is no feature of the book that is better than this admirable planning; for while treating the whole of a given author at one time undeniably gives us a more unified notion of that author as an individual, the present way gives much the best idea of period and workman in their actual relationship. Imagine the history of a great political movement told by a series of outlines of the complete work of each statesman who was a factor, and then in contrast imagine

the same movement treated as an organic development, stage by stage, with each participant's share clearly indicated in its proper place. The difference between the wrong way and the right way, historically, is no greater than the difference between the old way and our present author's way. As is the case with many another valid plan, one of the wonders is that no one should have hit on it before.

The author's style is direct and simple; his criticism is definite instead of metaphorical. The latter virtue is worthy of special praise, for the Elizabethan writers seem particularly to tempt their sympathetic critics to more or less vivid figures of speech in lieu of accurate statement. There is a place, of course, for such figurative criticism; but the place, broadly speaking, is in volumes of poetry. Swinburne's striking sonnets on Elizabethan dramatists, for instance, successfully say nearly all that is needed in that kind. The absence of superfluous metaphor in Professor Schelling's prose will not mean to a discerning reader absence of liveliness; there is much quiet humor, unobtrusively put, — as when the all-sufficient comment is made on John Stockwood that in 1578 he inveighed against certain theatres, "thus giving us an early mention of those playhouses." Further, if our author eschews sentimentality, he does not feel in scholarship bound to repress real feeling. The underlying temper of his criticism appears in a remark on Shakespeare's dominant interest in character rather than in structure:

"How trivial seem our paltry labelings: *Cymbeline*, 1609, a belated specimen of the chronicle history in which a romantic story of Italian origin usurps an undue share of a plot otherwise of English pseudo-historical original! Wholly negligible seem these little pickings of small scholarship in view of the single, wholesome, dominating influence of that exquisite picture of truest and sweetest womanhood, Imogen."

Note, however, that this is said by a man who has mastered details; not by one who has scorned the little pickings without being acquainted with them. Yet it must be freely admitted that much indulgence even in real sentiment would be dangerous; for instance, the author has certainly left safe ground when he speaks of transubstantiation as "a dramatic motive of the utmost tragic efficacy"; when in an utterly different field he appraises Jonson's comedy by a too narrowly aesthetic standard; and when in an *obiter dictum* he speaks of modern drama as losing itself "in the thirsty realistic sands of Ibsen."

The necessary limits of a general review preclude reference to more than a few of the

several score of passages marked for favorable comment, and the dozen or so noted for sharp objection. It is good to find Professor Schelling frankly accepting the term "miracle" instead of "mystery" (a pedantry in English), rejecting definitely the "alternation theory" of Elizabethan staging, and refusing to be led into the intricacies of attempted solution of collaboration in dramatic authorship. For objections, one will serve: in commenting on Webster's "Duchess of Malfy," Professor Schelling notes that the discovery, by a recent American scholar, of a reference to Concini, 1617, dates the play "once for all" (a term, by the way, that is used too frequently and too hastily in the book). The supposed allusion was pointed out twelve years ago by an English scholar, Mr. C. Vaughan. But even if correct, a single reference, which might easily have been interpolated at a revival of the play, cannot possibly date a whole play whose tone otherwise indicates a date prior to Concini's death.

Of unusual value are the splendidly copious Bibliographical Essay, and the practically exhaustive list of plays written, acted, or published between 1558 and 1642. This list, however, could be made more useful by having a page cross-reference to the bibliography, which is arranged by species and calls for a thumbing over of a number of pages before the play within the species is found. The book is an important one, — a notable contribution to American scholarship. But it is a book for the intelligent layman as well as for the scholar, and its reader will be spurred on to wider reading in one of the most fascinating fields of literature.

MARTIN W. SAMPSON.

#### THE PSYCHOLOGY OF GOVERNMENT.\*

Mr. Bentley, the author of this "Study in Social Pressures" which he calls "The Process of Government," explains in the first part of his book that it is intended as a protest against attempts to explain social phenomena by treating them as the results of prevalent "feelings" or "ideas," so as to imply a "soul-stuff" as the underlying cause. This part of the book is practically devoted to the contention that by falling victims to this "soul-stuff" error a large number of most eminent writers have reduced portions of their work to absurdity.

Mr. Bentley is right in saying, as sociologists

\*THE PROCESS OF GOVERNMENT. A Study in Social Pressures. By Arthur F. Bentley. The University of Chicago Press.

have said before, that prevalent "feelings" and "ideas" are not entities apart from the social reality, causing it to be what it is, but are the very essence of that reality. Yet he is wrong whenever he denies that particular prevalent feelings and ideas have causal significance in explaining the social reality, for that is to deny that social activities condition each other. We must indeed see that every given "feeling" is an activity in which there is more or less idea, and every prevalent "idea" an activity in which there is more or less feeling. It is by a kind of metonymy that we call any prevalent activity a "feeling" or an "idea," naming it by its most prominent feature. It is true that no single phase or feature of social activity should be made the mother of the social realities. The biologically derived capacities of men, and the environing physical nature and human activities, are all causal conditions, and terms in social explanation. Interest or attention is a name for the fact of fruitful union between capacity and environment. There is good ground for protest against the common resort to interests and motives as the "social forces." Such a protest was earlier made by the present reviewer, who has insisted that the sociologist has no more need for any "social force," in addition to the *observable* factors in causation, than the biologist has for a vital force. Mr. Bentley is right in saying that scientific explanation should not rest on any implication of a causal "soul-stuff" assumed to underlie the activities observed. By his revulsion against the "soul-stuff" assumption he is made to go too far toward identifying social activity with overt muscle-motion, while slighting activity as it is inferred to exist for consciousness; and the condemnation which he heaps upon other writers is based upon quotations, at least a part of which had for their authors, and naturally convey to their readers, a meaning to which his objections do not apply.

The second part of the book is more extensive, more readable, and more useful than the introductory criticisms. In making the transition to the second part, Mr. Bentley says that our political science is description which does not reach the stage of explanation; that attempts at political philosophy have been speculative rather than scientific; and that scientific explanation, when it comes, will have to be worked out in terms of the conflicting interests of manifold relatively small groups. He quotes a German work on political science which says that such explanation is a problem of Sociology, and he evidently holds that Politics as a special

social science must avail itself of the principles and methods of general sociology. The "interest-group" interpretation of political activity is common property among Sociologists. Yet while Mr. Bentley disclaims originality, his discussion and illustration of the doctrine is not devoid of that enviable quality.

He is as willing to depart from a merely common-sense view as those who first argued that the earth is round; and it may be that some of the useful modes of thought which he advocates will be slow in gaining acceptance for reasons not wholly unlike those that delayed acceptance of the doctrine of the earth's rotundity. The second portion of his book should not be ignored by those who wish to keep abreast of modern thought on politics and government. Its main teaching is, roughly stated, that government is an activity of society as a whole, in which every practical interest that is shared by a number of people who are able in any way whatever to make their will effective upon their fellows is, according to the measure of this effect, a governing agency; and that the process of government can be understood, not by study of constitutions, platforms, and other professedly political documents and activities, but only by analyzing the great complex whole, and then recombining it, in thought, as a synthesis of these group pressures.

EDWARD C. HAYES.

#### A BRITISH DIPLOMAT'S RECOLLECTIONS.\*

In his septuagenarian retirement from public service, Sir Henry Drummond Wolff has indulged the inclination natural to his time of life to review the past and live over again in anecdotic reminiscence the experiences of his more active years. In two volumes of "Rambling Recollections," as they are entitled, and which, he informs his readers at the outset, are "not an autobiography, nor even a continuous narrative," and which are "founded on no diary or record," the ex-diplomat puts down, just as they come unbidden to his memory — and it proves to be a remarkably tenacious one — stories of persons and places and events that he has had to do with in his more than half a century of service as a government official. To tell what noted persons of his day he has not met and has not brought into his book would be much

\* RAMBLING RECOLLECTIONS. By the Right Honourable Sir Henry Drummond Wolff. In two volumes. Illustrated. New York: The Macmillan Co.

easier and shorter than to enumerate the celebrities he has thus become acquainted with and helped his readers to know more intimately. Fifty-four pages of index, mostly of personal names, follow the narrative and indicate in a striking way its anecdotic, even gossipy, nature.

"I consider nothing in my recollection irrelevant," writes the author in recording one of his hundreds of anecdotes of persons; and he rambles on (to use the verb of his own choice) much as one might in familiar conversation after dinner. In fact, not a little of his matter will to many seem too trivial for print; but it entertains, and it also excites wonder at the writer's readiness in recalling so many and so varied occurrences after such a lapse of time. The division of the book into chapters, seventy in number, serves as a convenient chopping into attractive bits what might otherwise discourage the hardest reader to undertake. Simply as a collection of miscellaneous anecdotes, the matter logically falls into no such sections, although it does try to follow some chronological order.

Leaving Rugby to enter the Foreign Office at sixteen years of age, Sir Henry was in the diplomatic service at many posts,—in Florence, the Ionian Islands, Bulgaria, Turkey, Egypt, Persia, Roumania, and finally as British Ambassador at Madrid, whence he returned to private life eight years ago. The stories and jokes that enliven Sir Henry's pages are strung together on so slender a thread that it will be permissible to quote a few of them here with no more system than is observed in their compilation. An amusing hit at the English tuft-hunter is innocently administered in the following anecdote :

"At a time when I was frequenting the Athenaeum a good deal, a Cingalese gentleman, who had come to England to read for the bar, was recommended by Sir Roderick Murchison to all his acquaintances. One day, finding him dining alone, Mr. Hayward and I invited him to our table. Mr. Hayward wished to instruct him as to the constitution of English society, and said, 'You will find in England that men of distinction, who belong neither to the aristocracy nor to the richer classes, but have made a mark, either in literature or by their conversational powers, are always received in great houses on a footing of perfect equality. You never go to a great house but you will see some distinguished literary man received as one of the most highly honoured guests.' The Cingalese said, very naively, 'But are these not called sycophants?' There was complete silence."

A reminiscence of John Delane, of "The Times," with an incidental witticism from the alert Mr. Lowe, catches the eye not inopportunistly.

"During the time I was in the Foreign Office, I naturally made a great many acquaintances, many of whom I have already mentioned; but there were some who

became my friends as I went on in experience, and whom I shall always recollect. Mr. John Delane, the editor of the *Times*, was exceedingly kind to me. I was introduced to him by Sir John Burgoyne. He had a homelike, old-fashioned, panelled house—16 Servants' Inn. Here he used to give most agreeable dinners, and there came Mr. Bernal Osborne, Mr. Lowe, and the most amusing people in London. On one occasion we were talking of a member of the Government supposed to be a great failure. Some one said, 'They want to make him a peer.' Mr. Lowe retorted, 'No, they want to make him disappear.'"

The change and expansion that the Foreign Office has undergone since the author's entrance there as "additional clerk" in 1846 is significant. In his day, he tells us, there was on the ordinary staff one permanent Under-Secretary of State, and also one political, whereas now there are three assistant Under-Secretaries in addition to these. Two Legal Advisers are now appointed to the Foreign Office; in Sir Henry's time there was none. Twenty-eight clerks in the diplomatic establishment, of whom seven were Heads of Departments, have increased to forty-four, eight of whom are Heads of Departments. The Financial Department has been correspondingly enlarged, also the Librarian's Department, and, in short, "the force of the Foreign Office has been augmented to an enormous extent." That the earlier and far smaller force of clerks was at times sadly overworked appears from the narrative.

It must not be inferred that the book is wholly devoted to personal anecdotes. Political topics are discussed, but as the discussions often concern dead issues, or matters of interest chiefly to English statesmen, the present review will not concern itself with them. As the author, in addition to his diplomatic service abroad, was also in Parliament for some years (from 1874 to 1880, and again from 1880 to 1885), parliamentary questions as well as parliamentarians furnish matter for his pages. He remarks on the almost invariable absence of personal animosity between the bitterest political foes. "One of the greatest examples of this," he continues, "was the late Lord Lansdowne, who, though a strong politician, never allowed party feeling to actuate private actions. I recollect hearing him say to one of his guests that he was very anxious about Lord Derby, who was ill, as he was one of his oldest friends." Of the ever-delightful Labouchère he says that he was the wittiest man in the House of Commons, and that, though at times he was politically unpopular, all who knew him felt a strong friendship for him. His wit, clever but sometimes over-elaborate, was always good-natured.

From the time of the Berlin Congress there comes down an excellent Bismarck anecdote. The Chancellor had one day received Lord Odo Russell, the English Ambassador, and was chatting with him familiarly and at some length, when the visitor took occasion to ask his host whether he was not often annoyed by having his callers prolong their interviews unduly. Bismarck replied that he had a private arrangement with his wife whereby she took care to send for him on some pretext whenever it appeared that his hospitality was being abused. Just then a servant entered and told the Prince, from the Princess, that it was time for him to take his medicine.

As the author was in Spain, in the capacity of British Ambassador, at the time of the Spanish-American War, it is interesting to note his comment on that event.

"The difficulties caused by the disagreement with America were incalculable. The United States declared — and their subsequent conduct verified their declaration — that they did not seek to annex Cuba, which an American gentleman described to me as 'the richest slice of earth,' nor to establish a Protectorate over the island. The first alternative, they considered, would disturb the voting balance of the United States, and the latter would entail endless care and responsibility. The Americans were desirous that Spain should settle the war in a manner just and honourable to herself, while securing to Cuba peace and prosperity. . . .

"In Spain, unfortunately, the acceptance of party office often paralyses Ministerial energy, and even with an army of 130,000 men, and an expenditure of a million a month, but little progress was made in crushing out the insurrection by force. These difficulties were enhanced by financial straits and by the interference of the United States Legislature. The obvious solution of the difficulty was the concession of liberties sufficient to satisfy the Cuban people. This, as has been said, was the aim of the United States Government; but the Spanish Government dreaded any spontaneous action. . . .

"Spain's difficulties were great. The fact that, notwithstanding the loss of her colonies, the present dynasty remains unshaken is entirely due to the Queen Regent, who struggled almost unaided at this trying crisis. When we left Spain, the feeling of loyalty towards her Majesty was very much on the increase. That loyalty has been extended to her son. Perhaps Spain may prosper, as England prospered notwithstanding the loss of America."

The author's friendly feeling for America becomes again apparent in his preface, which we take to be his closing word to the reader. He says of his book: "There are many points omitted. I have not even alluded to the great change in English society caused by the influx of American notables. I believe that this peculiar feature of recent years is likely to bring great improvement and advantage to both countries." He then names some still-living

Americans whose acquaintance has brought him especial pleasure.

The mechanical execution of these two ample volumes, with their large print in Scotch-face type, and their interesting portraits and other illustrations, is all that could be desired. Errors of typography or of proof-reading are welcomely absent, although one of the author's stories — concerning the remarkable detection of an assassin by means of his handwriting — is marred by the misspelling of the French term *graphologie*, which appears as *graphiologie*. Whatever criticism the author may have subjected himself to — and he frankly says, "I am prepared to accept criticism without remonstrance" — he will not be censured as having taxed his readers' attention in a manner unbecoming this season of rest and recreation.

PERCY F. BICKNELL.

#### BRIEFS ON NEW BOOKS.

*English by the standards of use and wont.* Let those linguistic pessimists who, while they mournfully hope the English language will last out their time, predict for it an increasingly speedy decline thereafter, take courage from Professor Lounsbury's collected essays on "The Standard of Usage in English" (Harper), and especially from the second chapter, entitled "Is English Becoming Corrupt?" It will be found from the author's researches that the lament over an imagined depravity of disposition displayed by current speech is almost as old as speech itself, and that the really alarming symptom would be a halt in this alleged downward course of language; for that would mean that the language was dead, or rather that its users were dead, intellectually at least. The whole book emphasizes the truth — which not even the pedant and the purist would dispute in so many words, but which it is well to have brought freshly home to us now and then — that language was made for man, not man for language. Usage, and not grammar or logic or reason, is the authority to which all, even the crabbedest of grammarians, consciously or unconsciously bow. But it is the usage of the best writers and speakers, and to some extent it is present rather than past usage. While the author makes all this clear, he says not a word on the interesting question that must occur to many readers, What rule is there for deciding who are the best writers and speakers, especially among the living? The assaults, vigorous and effective, made by Professor Lounsbury on many pet prejudices — as, for instance, on the prejudice against the split infinitive, and that against "none" as a plural pronoun — may scandalize the purists; but with the history of the language at his command the assailant

is a doughty foeman to repulse. A careful reading of the book ought to instil into even the most pragmatic and dogmatic of self-appointed language-menders a shyness in venturing upon verbal criticism. After learning that the unprepossessing form "illy" is found in such respectable writers as Fielding, Southey, and Washington Irving, one becomes reticent of even deliberate censure, far more of "snap" judgments. A little disappointing is the author's unconcern as to the ultimate fate of "shall" and "will," "should" and "would." Let usage determine; he remains a calm looker-on. Of course usage will determine; and that means that what was once a clearly defined and useful distinction will soon be obliterated, and the language will be so much the poorer. Again, one is a little surprised to find so careful a writer using "individuals" in the sense of "persons," where no contradistinction from collective humanity is intended. A dash of humor, with occasionally a bite of sarcasm, gives flavor and relish to Professor Lounsbury's pages. The book is excellent reading as well as sound doctrine. Considerable additions have been made to the several chapters since their original appearance in "Harper's Magazine."

*The relations of medicine and religion.* A volume bearing the impress of the official book of the "Emmanuel movement" at once has a definite purpose and appeal. In the background of the historical consciousness is the feeling that originally the priest and physician were one; and the query has been newly raised, Which one? In kinship with this feeling, or belief, is the renewed conviction that the Church must be practical, and be all things to all men. The modern interpretation of this doctrine finds a specific embodiment in the several new faiths that bring into the focus of their creed the practice of healing. The "Emmanuel movement" is the expression of a desire to be helpful to human frailty without incurring an adherence to extreme theories and a complete abandonment of religious affiliation. On the theoretical side, each person interested is likely to adjust his faith and his science in accordance with his predilections. On the practical side, the movement is significant because it is rational. Dr. Worcester and his associates accept no cases without the diagnosis of a competent specialist, and suggest no treatment except as approved by such medical authority. They indulge in no self-deceptive "demonstrations" that the obvious does not exist. They recognize that science alone can determine disease and give the rational basis for its treatment. But equally they recognize that there is usually, and in nervous diseases always, a large psychical factor, and that this psychical factor is amenable to the modes of ministration that the Church is ready to assume. Men, after all, are more largely regulated by their emotions than by their intellect; the emotions concerned are accessible only to appeal through human sympathy and moral support of a type that the

worthy and helpful minister frequently can offer. That certain churchmen will have legitimate doubts as to whether or not this is the proper work for the Church, and certain physicians will have as strong doubts as to whether the whole of the treatment should not be left to their own body, is inevitable. For the present, the experience is such as to suggest a distinctly successful field for these endeavors. The volume on "Religion and Medicine" by Dr. Worcester and Dr. McComb from the religious side, and by Dr. Coriat from the medical side, serves in some measure as a declaration of principles. The several contributors do not really agree, nor can the exposition be said to be particularly helpful to those acquainted with the current views as to psychic treatment. Dr. Worcester's insistence upon an independent and mystic subconscious mind is unfortunate, and does not strengthen the practical side of the volume. But it will serve a timely and useful purpose, and for that it should be welcomed. (Moffat, Yard & Co.)

*The Oriental tale and its influence in England.*

With the present predominance of fiction in literature, it is not surprising that the scholastic and academic mind should have been unable to resist the attraction. Perhaps it may seem to the uninitiated much more easy and pleasant to read a novel by way of work than to delve in crabbed treatises, dreary old histories, or interminable epics. People who think so may well try the experiment. However this may be, there are now a number of dissertations, treatises, and books on topics under the head of Fiction, and among them is Dr. Martha P. Conant's "The Oriental Tale in England in the Eighteenth Century" (Columbia University Press). The students of fiction have a good deal of interest in the eighteenth-century tale as a predecessor of the short story so prevalent in the nineteenth century. Dr. Conant, however, though she does touch the question of form, is in this monograph chiefly concerned with the subject-matter. She traces the growing interest in Eastern stories in Western Europe, touching even on the earliest times, but making her real beginning with the first English version of the "Arabian Nights." It is certainly a curious story. The possibilities and impossibilities of the East had their charm for a moralist like Johnson, an essayist like Addison, a man of the world like Beckford, or even for a poet like Collins. "Arabian Nights," Persian Tales, Turkish, Chinese, Mogul Tales, — all kinds of tales, if from the East, — became popular. Dr. Conant's book gives an account of the material under the four heads of Imaginative, Moralistic, Philosophic, and Satiric Tales; and there is a final chapter which summarizes the matter and brings them into connection with other ideas and currents of opinion. There are added some notes, a list of about a hundred important Oriental tales, a list of the literature of the subject, and an Index which, as far as we have experimented with it, is quite correct. We will note but two questions concerning Dr. Conant's conclu-

sions: Is the "Arabian Nights" the "godmother of the modern novel"? (p. 243). We do not think so; it may suggest the story but hardly the plot. Is the Oriental tale *per se* of Romantic interest (p. 246), and if so what is its romanticism? Here we think Dr. Conant makes a better point. But to discuss even these questions would take an extended article: we ask them now only to arouse the interest of those (and they are many) who will like to read the book.

*Some aspects of George Meredith.* Mr. Richard H. P. Curle's "Aspects novelist and poet, of George Meredith" (Dutton) with the feeling that for want of a vigorous central idea the work lacks force, comes upon a confession which takes the wind from his critical sails. For Mr. Curle unpretentiously says in his last chapter that it is indeed probable that he has not even understood much of what Mr. Meredith teaches, and that he has tried to do no more than write about some of those features which have struck him as of exceptional interest. These various "aspects" of Mr. Meredith are here considered; he is described as a poet and a "novelist of types," steering the middle course between idealism and realism; his characteristics are discussed from the view-points of his personality, his attitude toward nature, his conceptions of social problems, his handling of character and diverse phases of humanity, his sense of comedy, his wit and humor, and his eloquence. This method of classification, somewhat necessary in critical writing, when carried to excess becomes artificial; and Mr. Curle's careful nuances of definition at times weary the reader without pleasurable enlightening him. His interpretation of Mr. Meredith in general, however, is appreciative and illuminating, conscious as he is of the great writer's "true and consistent outlook," his "sense of poetry and poetic fitness," his self-consciousness, the very source of his eloquence. Especially pertinent is Mr. Curle's exposition of Mr. Meredith's philosophical and lyrical view of nature, of his treatment of women, of his sense of comedy. It is somewhat startling to come upon the assertion that Mr. Meredith is too intellectual to have absolute sympathy with humanity, and in this quality alone, according to Mr. Curle, he fails to reach the most profound and exact idea of character. His heart and soul, however, are filled with the great and permanent thoughts; and for this reason he will come through the ordeal of criticism into the light of true recognition.

*Egyptian civilization down to date.* A recent importation of Messrs. Scribner is "Bonaparte in Egypt and the Egyptians of Today," by Haji A. Browne, an Englishman who, it seems, has assimilated the oriental civilization. The author declares that during the last twelve hundred years six great events have influenced Egyptian history: the Arab conquest, the Turkish conquest, the French invasion, the rise of Mahomet Ali, the English occupation, and the evacuation of Fachoda by the

French. Of this book, the larger part is devoted to the French invasion, with some attention to the later history of Egypt. The author's purpose is to interpret the Egyptian character, and in so doing to make clear how the French and English have blundered when trying to rule this people. It is his thesis that while for scores of hundreds of years foreign rulers have governed the land, none of them has made any effort to understand the people and secure their co-operation. This was especially true, it is asserted, of the French, who were untactful and impatient in their attempts to force revolutionary reforms upon an alien race. Unfortunately, the author has chosen not to indicate the authorities upon whom he bases his account, though it is clear that almost the whole of the part about the French invasion and its results is taken from the native historian Gabarty, or Jibarty. He is very reckless in dealing with the facts of European history, and his generalizations are sweeping and frequently contradictory. He makes it clear that under French and English rule the Egyptians had the best government in their history, and yet he spends pages denouncing European methods. One result of his delineation of the character of Egyptians is to make them appear a peculiarly worthless lot — something certainly not intended. In spite of its numerous faults, the book has distinct value. It describes the various elements of the Egyptian population and their relation each to the others, it makes somewhat intelligible the relation of the subject people to their rulers during their long history, it shows how evil has resulted from the attempt to force European standards upon an Oriental people, and finally it explains the various healthy and unhealthy influences operating to-day in the land of the Pharaohs.

*A scientist and his camera in Indian Mexico.*

Professor Frederick Starr, the indefatigable anthropologist of the University of Chicago, has made a succession of journeys through Southern Mexico, visiting the states of Mexico, Puebla, Vera Cruz, Chiapas, Oaxaca, Hidalgo, Tlaxcala, Tamaulipas, and Yucatan, in search of anthropological material among the Aztecs, Chontals, Chinantecs, Chochoas, Cholas, Cuicatecs, Huaxtecs, Juaves, Mayas, Mixtecs, Mixes, Mixtecas, Otomis, Tarascans, Tlaxcalans, Triquis, Tzendals, Tzotzils, Zapotecos, and Zoques tribes of Indians. The pursuit of his investigations included the measurement of a hundred men and twenty-five women in each population (fourteen measurements being taken upon each subject), the making of plaster casts of the heads and busts of five individuals in each tribe, and the taking of photographs illustrating the scenery, occupations, character of buildings, costumes, and habits of life, encountered on the way. In a population ignorant, timid, and suspicious, such a plan was necessarily fraught with difficulty and personal danger, even after the interest of the political and ecclesiastical authorities had been procured. The scientific results of these journeys have been published in a

considerable number of books and papers. In a large octavo of more than four hundred pages with the title "In Indian Mexico" (Forbes & Company, Chicago) Professor Starr gives to the general public a narrative of travel in a part of Mexico that has heretofore escaped the notice of the traveller and writer, with only incidental references to the scientific phases of his journeys. That the journeys were filled with experiences ranging from the comic to the tragic, may be taken for granted. That the narrative has literary faults, cannot be denied. Many of the author's experiences were repeated, with but slight variations, in several places, and did not require the explicit repetition which they receive. And the meagre accounts of some tragic experiences serve to pique the reader's curiosity without gratifying it. But these faults are largely atoned for by the general interest of the narrative, and especially by the hundred and sixty half-tone illustrations from the author's photographs.

By publishing his "Winter Days in  
*Cool breezes for Iowa*" at the beginning of summer,  
*summer days.*

Mr. Lazell makes it possible for us to learn how much relief from heat can be had from reading about cold. It is refreshing to the senses and stimulating to the imagination to read on a day when the mercury in the thermometer is much too high for comfort, that "the snow is piling high under the hazelbrush and the sumac," or that there is "a continuous sound of grinding ice from the river." Mr. Lazell has little that is new to say about Nature, but his book is opportune in this comfort of suggested contrast, and farther enjoyable for its delicate sense of the beauty of winter woods and meadows. Moreover, there is often a new grace in the manner of saying things, as in this appreciation of March wind in the tree-tops: "The coarse, angular, unyielding twigs of the oaks give deep tones like the vibrations of the thick strings on the big double-bass. The opposite widespread twigs of the ash sing like the 'cello, and the tones of the alternating sprays of the lindens are finer, like the viola. The still smaller opposite twigs of the maples murmur like the tender tones of the altos and the fine yielding spray of the birches. The feathery elm and the hackberry make music pure and sweet as the wailing of the first violins." (The Torch Press, Cedar Rapids, Iowa.)

*The philosopher of hyperbole and paradox.* "There is no escaping Nietzsche. You may hold him a hissing and a mockery and lift your virtuous skirts as you pass him by, but his roar is in your ears and his blasphemies sink into your mind. He has coloured the thought and literature, the speculation and theorizing, the politics and superstition of the time. He reigns as king in the German universities — where, since Luther's day, all the world's most painful thinking has been done — and his echoes tinkle, harshly or faintly, from Chicago to Mesopotamia." The fervid, vigorous style and the hyper-

bolic impressiveness of Mr. Henry F. Mencken's book are well illustrated in this passage from his Introduction to an exposition of Nietzsche's philosophy. Despite his seemingly dispassionate attitude toward the doctrine of his subject, Mr. Mencken reveals himself as so ardent and so expert an advocate that one is tempted to reach over his head to administer a few thumps to the prophet himself. But that would require a separate chapter. Mr. Mencken has produced a very readable book and a better presentation of Nietzsche to the English reader than is elsewhere available. Critically speaking, it has one serious fault, — that the reader is often left in doubt as to where the author is speaking his own views and where he is merely presenting those of Nietzsche. This is no problem to one already familiar with the German-Polish prophet, but the book is evidently intended for those to whom he is a stranger. Quotation, condensed abstract and comment are often merged so gradually and smoothly that only an adept can recognize the limits of the last element. This is unfortunate in the exposition of a philosopher so full of hyperbole and paradox as Nietzsche. On the other hand, Mr. Mencken has so steeped himself in the style and spirit of Nietzsche that his book has almost the unity of a first-hand production. Like the original, it can be trusted to reveal to the reader the one-sided, unsound, and often illogical nature of the thought of this strange, and it is to be hoped transient, phenomenon in German philosophy. (Luce & Company.)

*John Sherman, financier and statesman.*

John Sherman played an important part in the history of this country during its second half-century, and it was his desire that this part should be fully known to his countrymen and to the world. During his lifetime he published two large volumes of reminiscences, giving his own version of the history of his time and of his part in that history; and in his will he provided for a formal biography. This biography has now appeared in two large volumes written by a fellow-townsman, Mr. Winfield S. Kerr, and published by Messrs. Sherman, French, & Company. The book contains a vast amount of information about our history and politics during the period of Sherman's public life, and every step in his career is minutely set forth in its relations to current affairs; it may be useful as a storehouse of facts, generally fairly given, though these may usually be obtained more easily from books of reference and formal histories. It is a biography of the old-fashioned type, written by a man who has been active in politics but without much training in literary work. The actions of the hero are not always allowed to speak for themselves, and superlatives are freely used in the effort to make the reader appreciate his virtues. Students of financial affairs especially will find here much to interest them, for John Sherman was certainly one of the great practical financiers of our history.

## NOTES.

"Health and Happiness; or, Religious Therapeutics and Right Living" is the title of a practical treatise by Bishop Fallows of Chicago, which Messrs. McClurg & Co. will publish in September.

A new edition of Madison's "Journal," with facsimile illustrations, edited and extensively annotated by Mr. Gaillard Hunt, occupies two dignified volumes now published by Messrs. G. P. Putnam's Sons.

The "Elements of Physical Geography" which Professor Thomas C. Hopkins has prepared for Messrs. H. Sanborn & Co. is a new and abundantly illustrated text-book, based upon many years of practical teaching.

A new novel by Miss Theodora Peck, author of "Hester of the Grants," is announced for August issue. It will be called "The Sword of Dundee," and contains many of the famous characters of the days of "Bonnie Prince Charlie."

A college text-book of "General Physics," by Professor Henry Crow, is published by the Macmillan Co. It is described as an elementary work, to be used by first-year students. We should imagine the average freshman would find its five hundred pages a fairly stiff dose.

M. René Bazin's novel "The Nun" has aroused such interest in this country that the Messrs. Scribner will publish another of this author's novels, "The Growing Grain," a translation of "Le Blé qui Lève," which has already passed a sale of one hundred thousand copies in France.

"A Bibliography of Ralph Waldo Emerson," compiled by Mr. George Willis Cooke, has just been added by Messrs. Houghton, Mifflin & Co. to their beautifully printed series of bibliographies of famous American authors. A portrait of Emerson as he looked in 1859 serves as the frontispiece of the volume.

Mr. Brooks Adams, who has been at work for two or three years upon a biography of his grandfather, John Quincy Adams, will soon furnish the manuscript to Messrs. George W. Jacobs & Co., who have engaged to publish it in their "American Crisis Biographies." The work is made up largely from new material in possession of the family.

With the publication of a third volume, "The Oxford Treasury of English Literature," edited by Messrs. G. E. Hadow and W. H. Hadow, is now complete. The plan of the work is continued as before—brief biographical and critical notices, followed by lengthy illustrative examples. The present volume reaches all the way from Milton to Tennyson.

Professor Vernon L. Kellogg of Stanford University, author of "American Insects," "Darwinism To-day," etc., has in press with Messrs. Henry Holt Co., to be issued in their American Nature Series, a volume entitled "Insect Stories." These "strange, true stories of insect life" are primarily for young folks, but will also appeal to grown-up nature-lovers.

In connection with the very general and keen interest in the revival of arts and crafts in America it is interesting to look into the past, particularly to those centuries known as the Middle Ages, in which the handicrafts flourished in special perfection, and to see how these crafts were pursued, and exactly what these arts really were. An interesting work on this subject by Julia

deW. Addison will be published shortly by Messrs. L. C. Page & Co. under the title "The Arts and Crafts of the Middle Ages."

Miss Grace Norton's series of books about Montaigne has been enlarged by two new volumes. One of them is a collection of passages concerning "his personal relations to some of his contemporaries and his literary relations to some later writers"; the other, called "The Spirit of Montaigne," is an anthology of passages reproducing something of the thought and expression of the famous "Essays." The volumes are published by Messrs. Houghton, Mifflin & Co.

The Concordance Society reports progress in a circular which states that a concordance to Gray is soon to be published, and that concordances to Spenser, Herbert, Wordsworth, Marlowe, Tennyson, and Keats are in various stages of preparation. This is good news, but such publications have to be subsidized, and the Society needs more members and more funds. Professor A. H. Tolman, of the University of Chicago, represents the Society in the West.

## TOPICS IN LEADING PERIODICALS.

July, 1908.

Actress, a Popular, Chapters from the Life of—I. Pearson. Air of the City, The. Hollis Godfrey. *Atlantic*. Aleramo, Sibila: New Italian Novelist. *Putnam*. America in the Orient. D. A. Willey. *Putnam*. America, What is the Matter with? *Everybody's*. American Art, from Outside. Robert W. Chambers. *Appleton*. American Athletes who Set the Marks. A. Ruhl. *Outing*. American Impressions. Ellen Terry. *McClure*. American Peacock Plan, An. C. E. Russell. *Broadway*. Animals and Automobiles. Octave Mirbeau. *American*. Assessment Life Insurance. *World's Work*. Art Student. —Should He Think? P. C. Smith. *Craftsman*. Bank Deposits, Guaranty of. J. L. Laughlin. *Scribner*. Barrow, The Village of. Thomas A. Janvier. *Harper*. Bass and Trout Flies. Metal-Bodied. Louis Rheude. *Outing*. Baths and Bathers. Woods Hutchinson. *Cosopolitan*. Beecher and Christian Science. Margaret White. *Cosopolitan*. Billboard, Fight against the. C. H. Woodruff. *World Today*. Bird that Skated, A. Hattie Washburn. *Outing*. Black Man, Silent Power of the. R. S. Baker. *American*. Blashfield's Mural Paintings in College of New York. *Scribner*. Books Every One Should Own. Harry T. Peck. *Munsey*. British Embassy at Washington, Ill-Luck of the. *Munsey*. Bryan, The New. Willis J. Abbot. *Review of Reviews*. Builders, The. George L. Knapp. *Lippincott*. Bungalow Furnishings, Home-made. *Craftsman*. Burro, The \$12,000,000. F. G. Moorhead. *Outing*. Business, The Most Troublesome Item in. *World's Work*. Cape Horn, 'Round. F. H. Shaw. *Atlantic*. Carnegie Institution of Washington. H. T. Wade. *Rev. of Revs*. Carnegie's Career, Turning Point of. D. H. Bates. *Century*. Caviar Fisheries, Our New. C. B. Stockard. *Century*. Cheerful, The Will to be. Luther H. Gulick. *World's Work*. Chorus Girl, Rise of the. H. M. Lyon. *Broadway*. Churchill, Lady Randolph, Reminiscences of—VIII. *Century*. Clouds. Arthur W. Clayden. *Harper*. College, The and Athletics. Clarence A. Waldo. *World Today*. Colonies, Defense of our. R. P. Hobson. *World Today*. Coney Island. E. B. Harris. *Everybody's*. Country, Get into the. Eben E. Rexford. *Outing*. Criminology, New Gospel in. McKenzie Cleland. *McClure*. Democratic Party, Mr. Dooley on the. F. P. Dunne. *American*. Dyestuffs, Artificial. C. E. Pellow. *Craftsman*. Earth, Origin of the. Rollin D. Salisbury. *World Today*. Education, New Work in. *World's Work*. Egypt, Riding Down to. Norman Duncan. *Harper*. Empire-Building. Montgomery Schuyler. *Putnam*. Engineering, Modern, Triumph of. C. E. Edwards. *World Today*. English as a World-Language. Brander Matthews. *Century*. Fallières: Ideal French President. Adolphe Cohn. *Rev. of Revs*. Farm Mortgages and Public-Utility Bonds. *World's Work*. Farming for the Inexperienced City Man? *Craftsman*. Ferries, Passing of the. Jackson Cross. *Metropolitan*.

Fifteenth Amendment, Repeal of. T. B. Edgington. *No. Amer. Fishing vs. Shooting as Remedy for Brainfag. Outing.*  
 Foreign Tour at Home — V. Henry Holt. *Putnam.*  
 Friendships, A Chronicle of — II. W. H. Low. *Scribner.*  
 Fun, Predigested. J. B. C. *Lippincott.*  
 Georgia, With a Prosperity Train in. *World's Work.*  
 Gold, The Call of. Herbert N. Casson. *Munsey.*  
 Gourd, In the Days of the. *Craftsman.*  
 Government, The, as a Spender. E. G. Walker. *Rev. of Revs.*  
 Governors' Conference, The. *World's Work.*  
 Governors' Conference, The. Caspar Whitney. *Outing.*  
 Grant's Last Days — Conclusion. G. F. Shady. *Century.*  
 House Dignified, The — X. Lillie H. French. *Putnam.*  
 Howells's Way of Saying Things. Edith M. Thomas. *Putnam.*  
 Hygiene in Schools. E. L. Stevens. *World's Work.*  
 Hypnotism and Freedom. Hugo Münsterberg. *Metropolitan.*  
 Indians Past and Present, Some. A. W. Dimock. *Outing.*  
 Inland Empire, Our. D. A. Willey. *Lippincott.*  
 Ireland, The New — V. Sydney Brooks. *North American.*  
 Ivory Hunter, Story of an. Berkeley Hutton. *Everybody's.*  
 January, William: Valjean of To-Day. B. Millard. *Cosmopolitan.*  
 Japan's Business Morals. G. T. Ladd. *Century.*  
 Jew, The, and the Currents of his Age. A. S. Isaacs. *Atlantic.*  
 Jinglism, Rational. *World Today.*  
 Johnson's Policy, The Repudiation of. Carl Schurz. *McClure.*  
 Justice in England, Swiftness of. F. M. Burdick. *No. Amer.*  
 Keller, Arthur I.: Painter. G. F. Purdum. *Broadway.*  
 La Grivola, Fresh Snow on. W. S. Jackson. *Atlantic.*  
 Lakes, Great Romance of — IV. James O. Curwood. *Putnam.*  
 Land Laws, Our. S. K. Humphrey. *Atlantic.*  
 Lecturer, Popular, Experiences of. J. A. Bissell. *World's Work.*  
 Life Insurance, Romance of — II. W. J. Graham. *World Today.*  
 Lincoln and Darwin, Centennial of. W. B. Thayer. *No. Amer.*  
 Maine: National Breathing Spot. D. A. Willey. *Outing.*  
 Malays, One Way of Governing. Elizabeth Wright. *No. Amer.*  
 Medicine, Recent Discoveries in. M. A. Starr. *Harper.*  
 Methodist Bishops, New. F. C. Iglesias. *Review of Reviews.*  
 Metropolitan Mink, The. Charles L. Bull. *Metropolitan.*  
 Millet's Peasant Life as a Boy. Charlotte Eaton. *Craftsman.*  
 Montana Bad-Lands, Hunting in the. W. T. Hornaday. *Scribner.*  
 Morgan, J. Pierpont. Alfred Henry Lewis. *Cosmopolitan.*  
 Motor Boat, Across Europe by — III. H. C. Rowland. *Appleton.*  
 Motor Car, American, Ascendancy of. S. Kraus. *World Today.*  
 Mucha, Alfonso-Marie. Lillian I. Harris. *World Today.*  
 Napoleon's Return from St. Helena. K. P. Wormely. *Putnam.*  
 National Assets, Our. C. H. Forbes-Lindsay. *Craftsman.*  
 Nature against Nurture. E. T. Brewster. *Atlantic.*  
 Negro Coöperative Society, An. R. L. Smith. *World's Work.*  
 Nervous System and Blood. W. H. Thompson. *Everybody's.*  
 New Author, Deciding about a. G. S. Lee. *Putnam.*  
 New Japan, Literature and Society of. K. Asakawa. *Atlantic.*  
 New York: City of Crowds. S. Gould. *Broadway.*  
 Occult Phenomena — IV. Hamlin Garland. *Everybody's.*  
 Olympic Games in London. Edward G. Hawke. *Rev. of Revs.*  
 Oriental Unity, The Ideal of. Paul S. Reinsch. *Atlantic.*  
 Other Side, On the. Truman A. De Weese. *Review of Reviews.*  
 Palisades, The New York. P. V. Mighels. *Harper.*  
 Pinchot, Gifford: Forester. H. K. Smith. *World's Work.*  
 Pinchot, Gifford: Forester. Will C. Barnes. *McClure.*  
 Pinero's Women, Some of. W. H. Ridings. *North American.*  
 Plaster Houses in the Southwest. U. N. Hopkins. *Craftsman.*  
 Polish Mountain Village, Life in a. W. T. Benda. *Century.*  
 Presidential Campaigns, Books on. *World's Work.*  
 Prince, Training a. W. C. Dreher. *World's Work.*  
 Professional Woman, Failure of the. Mary O. Newell. *Appleton.*  
 Prohibition: Does it Pay? — I. *Appleton.*  
 Psychical Gymnasium, The. *Lippincott.*  
 Public Health, Guardians of. Samuel H. Adams. *McClure.*  
 Quebec and her Heroes. Louis A. Holman. *World Today.*  
 Quebec, Tercentenary of. Louis E. Van Norman. *Rev. of Revs.*  
 Quebec and the U. S. H. Addington Bruce. *North American.*  
 Race Horse, A Milk-fed. A. C. Robinson. *Outing.*  
 Race Suicide. G. Stanley Hall. *American.*  
 Race-Track Incidents, Curious. J. Vila. *Munsey.*  
 Railroad Signalman's Confessions — VI. J. O. Fagan. *Atlantic.*  
 Railway Accidents, Public's Responsibility for. *Appleton.*  
 Railway Lawyer, Need of a. H. N. Casson. *Broadway.*  
 Ratcatchers, King of the. Frederic Lees. *World Today.*  
 Republican Aristocracy. Thomas W. Higginson. *Harper.*  
 Roosevelt and his Official Family. A. D. Albert. *Munsey.*  
 "Roosevelt, Seeing." George Fitch. *American.*  
 Rural Home of To-Morrow. Walter Williams. *World Today.*  
 Rural Settlement, The. C. H. Forbes-Lindsay. *Craftsman.*  
 Saloon, The South and the. W. G. Brown. *Century.*  
 School Hygiene. W. H. Allen. *North American.*  
 Smoke Prevention, Campaign for. G. H. Cushing. *Rev. of Revs.*  
 Socialist Movement in America. James Creelman. *Pearson.*

Solferino, The Battle of. R. Shackleton. *Harper.*  
 Southern Race Question, Outcome of. A. B. Hart. *No. Amer.*  
 Stevens, Durhan White. Baron Takahira. *North American.*  
 Success, Too Much. Edward S. Martin. *North American.*  
 Summer Community, Organizing the. R. Hitchcock. *Outing.*  
 Sydney, Australia. W. D. White. *Munsey.*  
 Thames: The Royal River. Vance Thompson. *Outing.*  
 Theology, The Restatement of. George Hodges. *Atlantic.*  
 Thoroughfares Prehistoric. Robert F. Gilder. *World Today.*  
 Tobacco War, The. D. A. Willey. *Metropolitan.*  
 Tolstoy at Eighty. Lyndon Orr. *Munsey.*  
 Treasury, The, and Money Markets. J. H. Gannon, Jr. *Pearson.*  
 Trinity Church Tenements. Edward E. Russell. *Everybody's.*  
 Topics, Conquest of the. O. Wilson. *World's Work.*  
 Unemployed, Employment for the. E. Kelly. *Century.*  
 Union, John T. McCutcheon. *Appleton.*  
 Vanderbilt (George W.) Estate. The. D. A. Willey. *Broadway.*  
 Victoria, Letters of Queen. James Bryce. *North American.*  
 Vikings, Daughters of the — III. Agnes C. Laut. *Outing.*  
 Virchow Hospital, The New. William Mayner. *World Today.*  
 Wagner, Alleged Passing of. Lawrence Gilman. *No. Amer.*  
 Waiting Room of the Four Hundred, The. E. Saitas. *Broadway.*  
 Wall Street under the Continental Congress. F. T. Hill. *Harper.*  
 Waterloo To-day. Robert H. Russell. *Metropolitan.*  
 Western Spirit of Restlessness. R. S. Baker. *Century.*  
 Whaling Town, An Old, Tales of. R. P. Getty. *World Today.*  
 White Birch, The. Candace Wheeler. *Atlantic.*  
 Window Boxes, How the Poor Cultivate. E. A. Irwin. *Craftsman.*  
 Woman Suffrage in America. Annie B. Ramsey. *Lippincott.*  
 Woman's Battle for the Ballot. Rheta C. Dorr. *Broadway.*  
 Woman, The World's Littlest. Arthur Brisbane. *Cosmopolitan.*  
 Women Playwrights. Lucy F. Pierce. *World Today.*  
 Wood Carving, Art of. Karl von Rydingavard. *Craftsman.*  
 Wyoming Summer Fishing. Ralph E. Clark. *Outing.*  
 Year, The Top of the. E. P. Powell. *Outing.*  
 Y. M. C. A. Around the World. E. A. Forbes. *World's Work.*

#### LIST OF NEW BOOKS.

[The following list, containing 80 titles, includes books received by THE DIAL since its last issue.]

#### BIOGRAPHY AND REMINISCENCES.

The Life of Sir Halliday Macartney. K. C. M. G. By Demetrius C. Bouger; with a Foreword by Sir James Crichton-Browne, M. D. Illus., large 8vo, gilt top, uncut, pp. 515. John Lane Co. \$6 net.

Bonaparte and the Consulate. By A. C. Thibaudeau; trans. and edited by G. K. Fortescue. Illus., 8vo, pp. 317. Macmillan Co. \$2.25 net.

Cardinal Newman and his Influence on Religious Life and Thought. By Charles Sarolea. 12mo, pp. 174. "World's Epoch-Makers." Charles Scribner's Sons. \$1.25.

Vanished Arizona: Recollections of My Army Life. By Martha Summerhayes. Illus., 12mo, gilt top, pp. 270. J. B. Lippincott Co.

#### HISTORY.

The Witchcraft Delusion in Colonial Connecticut, 1647-1697. By John M. Taylor. 12mo, gilt top, pp. 172. "Grafton Historical Series." New York: Grafton Press. \$1.50 net.

South America on the Eve of Emancipation. By Bernard Moses. 12mo, pp. 356. G. P. Putnam's Sons. \$1.50 net.

A History of the Ancient Egyptians. By James Henry Breasted. With maps and plans, 12mo, pp. 460. Charles Scribner's Sons. \$1.25 net.

Ohio before 1850: A Study of the Early Influence of Pennsylvania and Southern Populations in Ohio. By Robert E. Chaddock. Large 8vo, uncut, pp. 155. Longmans, Green, & Co. Paper.

The Elizabethan Parish in its Ecclesiastical and Financial Aspects. By Sedley L. Ware. Large 8vo, uncut, pp. 25. Baltimore: Johns Hopkins Press. Paper.

#### GENERAL LITERATURE.

The Shakespeare Problem Restated. By G. G. Greenwood. With photogravure frontispiece, large 8vo, gilt top, pp. 357. John Lane Co. \$5.

The Peacock's Pleasance. By "E. V. B." Illus., 12mo, gilt top, pp. 258. John Lane Co. \$1.50.

Francesca di Rimini in Legend and in History. Adapted from the French of Charles Yriarte by Arnold H. Mathew. 16mo, uncut, pp. 95. London: David Nutt.

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